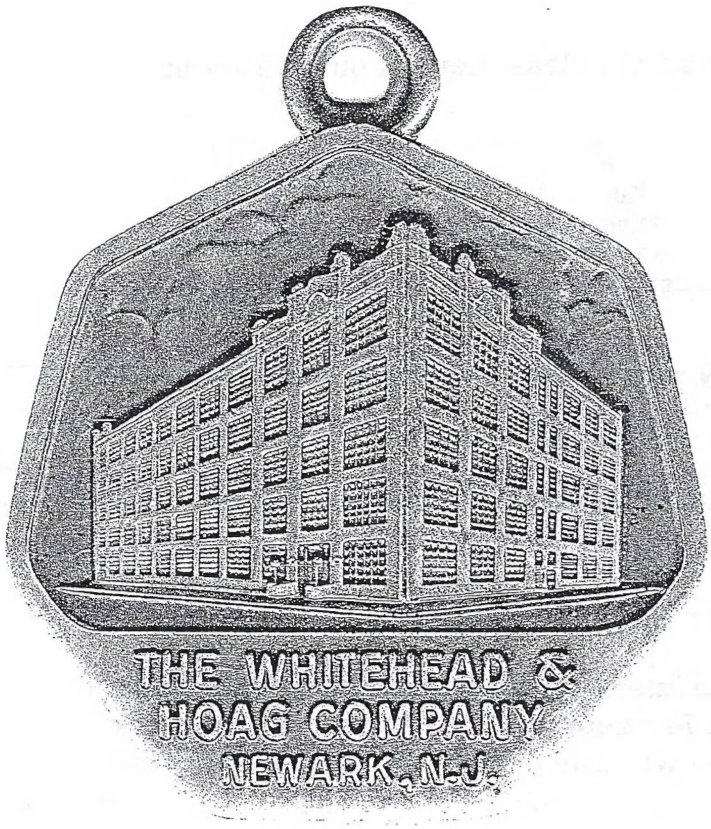
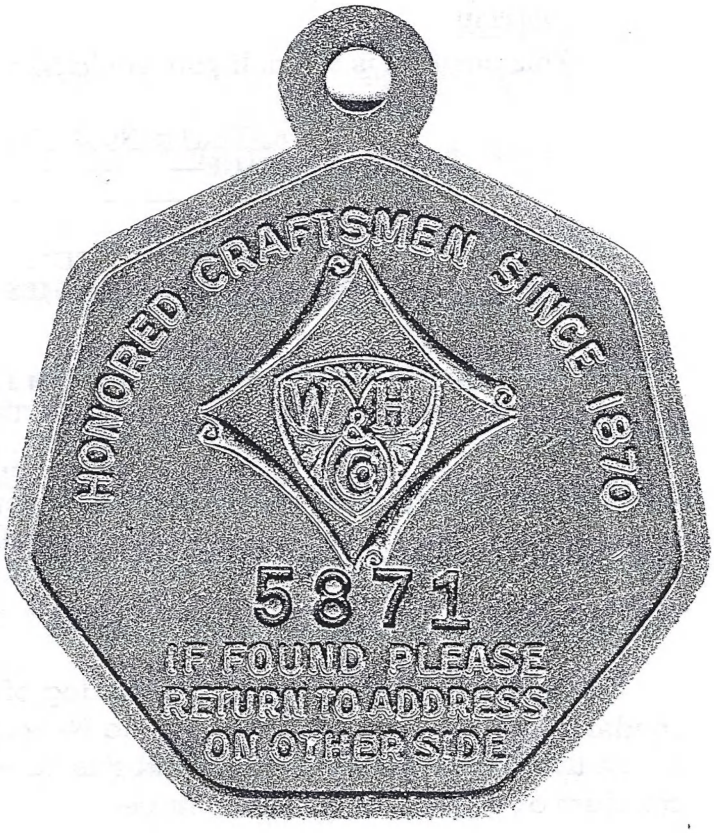
Northeast Token & Medal Society

July, August, September 2011
Issue #4

The NOR*EASTER

" TOKENS, MEDALS & EXONUMIA of the NORTHEAST, U.S.A."





MEDALS
Made in Newark

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CLASSIFIED ADS & ARTICLES

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* * *

In this issue, we reprint the catalog of an interesting and little-known exhibit on medal manufacture, presented by the Newark Museum in 1928. At the time, Newark was a thriving industrial center, and this exhibit was one of a series sponsored by the museum on important local industries.

Newark had several firms that produced tokens and medals, but the most important of these was the venerable Whitehead & Hoag Company. Best known for its tokens, key tags, pinbacks, ribbons and similar advertising novelties, the company also made commemorative and art medals designed by such well-known artists as John Flanagan (who was born in Newark), Bela Pratt and Julio Kilenyi. The museum has a fine collection of Flanagan medals.

Former Editor Gary Patterson, a leading authority on the W&H Co. and author of a catalog of its store cards, says that the items it donated to the 1928 exhibit are now in the museum's permanent collection.

PRESIDENT'S MESSAGE

It is amazing what one misses when one is away from one's computer. I missed the whole discussion between David and Gary in regard to the Newark Museum catalog. Have just gotten off the phone with Gary and am happy to report he is doing well after open heart surgery. He is suffering from gout, however. I can relate to that, being a sufferer myself. This can be very painful folks!

One other health fact re Gary. He was complaining about side effects re medications. One series of pills was for his "fever." Turns out the pills were for the guy next to him! Be very careful out there!

I have not done much numismatically of late. I am sorry to report that the rest stops on the Indiana Turnpike no longer have the elongate cent machines. I was hoping to get a Notre Dame for my older grandson's collection.

David suggested I ask Fran Cackowski for a page in the GSNA's N.J.N.J. She has graciously invited us to provide copy, which we shall do.

The rest of today in the office will be spent winding up a series of "lessons" on geography, history, etc. utilizing inexpensive French coins from Napoleon III on down. This is for a friend's daughter who begins studying French this fall. It is also a prototype for "lessons" to be put on the internet. I think I have the coins well in hand but not the "Bon Pour 1 FRANC" issued by "CHAMBRES DE COMMERCE DE FRANCE" in !932. Anyone know anything about this? We should have a "questions and answers" column.

Folks, we need a permanent editor. David and Bob have been most kind in getting out this issue but we need permanency!

Have a great summer, Pete. 7/15/11

... AND A NOTE FROM OUR TREASURER:

If your mailing label has a red 2010, it indicates our records show you have not yet paid your 2011 dues. Please send dues of $8 to Bob Schopp, 16 Sanbert Circle, Hamilton Square, NJ 08690-2510 or this will be your last issue. Please make the check payable to NJES. If you think our records are in error please contact me at rdschopp@aol.com or the address above.

Medals
Made in Newark

An exhibit set up under the direction of Miss Dorothy H. Dudley of the Exhibits Department of the Museum, who also prepared the Description and wrote the Historical Sketch. A number of illustrations are included and a list of books and articles on Medals is added. This is the second in a series of exhibits on Newark Industries.

"The good workman is an artist; a good artist is first of all a good workman."

The Museum
Newark, New Jersey
1928

Introduction

We all expect to hear it often said that Newark's industries have turned out something new and fine and useful, and quite as new and fine as are any of the products turned out by the hands and brains of skilled workers in other cities. We are not surprised to learn, if we return after a few years' absence, that our city has put up a couple of the world's best department stores, or has invented and made a new machine or has produced the last word in collar buttons! This is a skilled city of production, and grows more skillful and more productive every year. But that it has turned its hands to a new field of art and in developing it has asked the aid of some of the countries' best artists and thereupon produces objects that win the praise of experts in the fine arts:—this is news that for Newark is quite new. I am referring to medals, and to the exhibit and explanation of the medal-making process which the City's Museum has set out among its other collections of science, industry and art.

I have long insisted that a master workman is, by virtue of the mastery of his craft, not merely an artisan, but also an artist. If you visit the Museum and examine the objects given to it recently by the Weston Electrical Instrument Co. of Newark, and read the labels and the leaflet that describes them, you will agree that only a group of artisans who are also artists could have produced those objects.

If you now study in the same way the material which the Museum has secured from the Whitehead & Hoag Co., medals in the making and medals made, and study certain originals and copies of the medals from other hands and from other times and countries, you will be convinced that Newark is now not only an artist in its production of fine utilities but is also an artist in its production of "fine art."

The medal deserves far more attention than it now gets at the hands of most of us. The making of it, and of the coins and seals and engraved gems that led up to its production, is one of the oldest of the fine arts and one that has flourished in many countries and many civilizations. The cutting of the characters on tiny cylinders of hard stone, cylinders which, when rolled over wax or other plastic material, left in relief the reverse of

the cylinders' incisions, and used as seals by potentates thousands of years ago, are still marvelled at and admired by those who study them. Greece, the first of peoples in the art of sculpture, produced for several centuries coins of gold and silver which are still ranked as the finest products of their kind that the world has yet produced. Italy, when she awoke from her dark ages seven or eight centuries ago, stepped from the art of making coins to that of medals; and some of the medals she made have been the standard which aspiring medalists have studied ever since, and have never surpassed.

The story of medals is briefly told in the body of this leaflet, partly in words and partly in illustration.

John Cotton Dana.

Medals Made in Newark

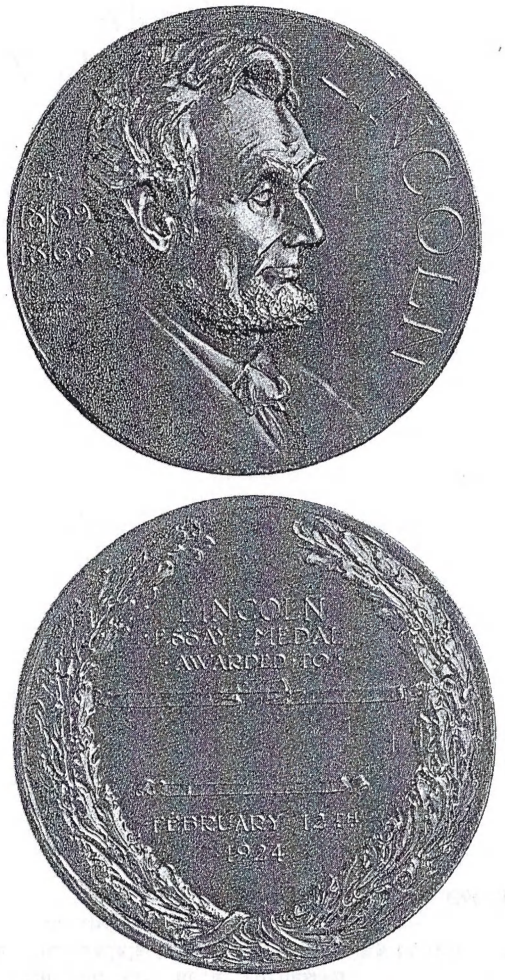
A Museum Exhibit Is Briefly Described

The story of how a medal is made using the die-cutting machine is told and illustrated by the Lincoln Prize Essay Medal, shown in its several stages of production. Photographs of the reducing or die-cutting machine and of the press which strikes the medal, form part of the story.

The exhibit is contributed to the Museum by the Whitehead & Hoag Company of Newark, N. J. In addition to the process exhibit in Cases Nos. 1, 2, 3 and 4, there are three cases. Nos. 5, 6 and 7, of medals struck by the Whitehead & Hoag Company from hand-cut dies, and from machine-cut dies, from models designed by Emil Fuchs, Jonathon M. Swanson, Henning Rydén, J. Edouard Roiné, B. L. Pratt, Christian Petersen, Allen G. Newman, Julio Kilenyi and Anthony De Francisci.

The Lincoln medal was designed by Charles Hinton and was inspired by Douglas Volk's portrait of Lincoln. Mr. Hinton told Mr. West, of the Whitehead & Hoag Company, the following incident in connection with the Lincoln medal:

"A short time before Lincoln's nomination, Douglas Volk's father, Leonard W. Volk, was called in to make a life mask of Lincoln." The painting of Lincoln by Douglas Volk and the model for the medal by Charles Hinton were made with the assistance of this mask. "On the Lincoln medal, note a slight suggestion of a smile. Mr. Volk said that in making the cast, he had put plaster on one side of Lincoln's face and let it set. He thought Lincoln was taking the operation too seriously, so he told him a story of two Italian sculptors who wished experience in making life masks. They found two models to sit for them, both of whom had long beards. It is customary to grease the features and hair before putting on the plaster, but the two experimenters forgot to do this! After they had put the plaster on they realized that it would be impossible to get it out of the beards of their subjects, so they promptly fled, leaving the subjects with plastered faces! This story struck Lincoln's sense of humor and he tried to smile; but the plaster held part of his face in a



Lincoln Prize Essay Medal. Obverse and Reverse. Designed by Charles Hinton. Struck by the Whitehead & Hoag Co., Newark, N. J. Original 3". This medal is used to tell the process story in the exhibit.

set expression, with the result that there is just a faint suggestion of a smile on the right side of his face."

What the Exhibit Tells

There are two principle ways of making medals. One is by casting them in molds made from wax or plaster models. This is not used when a large quantity of medals is needed. The other way is by "striking" them from dies just as we do government coins. The latter method is the one explained in the exhibit. The process story is told in four cases.

Cases 1 and 2—Making the Design

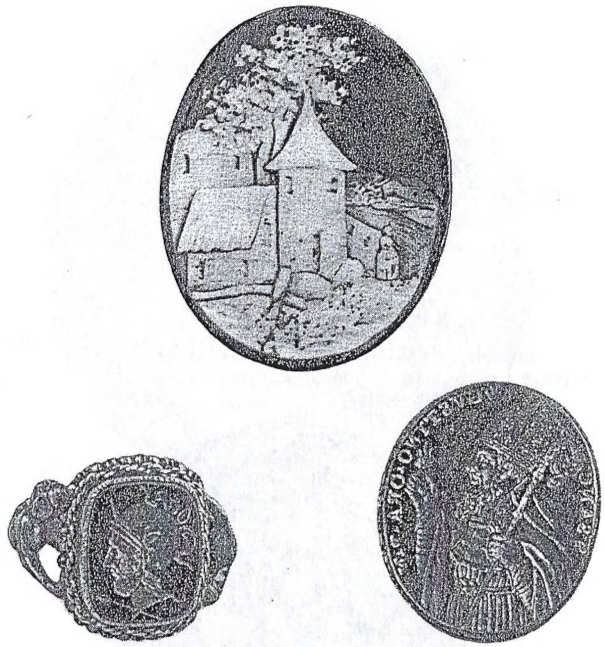
Case 1 is a brief introduction to the origin of medals, with two ancient Roman coins, a copy of a Renaissance medal, and a few French medals. The second case shows the wax model, and the plaster cast of it made by the sculptor. The design for a medal is first worked out in a large plaster or wax model by the sculptor. When it is satisfactory, he makes a plaster cast of it and sends it to the factory, where the medal is to be struck.

Case 3—Cutting the Dies

Dies must be cut for both observe, or front, and reverse, or back, of the medal. This case contains the bronze cast, a picture of the die-cutting machine, three dies, two for the obverse (one being a preparing die used only when the design is in high relief), and one for the reverse, and a sheet of bronze with discs used for the medals cut out of it. A bronze cast is made from the plaster cast and set up on the reducing or die-cutting machine. This machine then reproduces every detail of the bronze in smaller proportions on a steel die block.

Case 4—Striking and Finishing the Medal

When the dies are ready they are set up in the press which strikes the medal. Metal of the proper quantity and form to make the medal is placed between the two dies, one for obverse and one for reverse, and they are brought together under very great pressure. The Lincoln Essay Medal was struck under a pressure of 700 tons to the square inch. Sometimes the obverse side of the medal is struck a few blows before the reverse die is used. Between each blow the metal is annealed or heated to 1,100 degrees Fahrenheit to open and soften its grain. This is explained by a picture of the press, a bronze disc with no design



Cameo (above) and intaglios (below) from the Museum's collection showing the difference between a raised and a sunken design.

on it, and the Lincoln Medal struck with the first, second, third and sixth or final blows from the dies.

If the medal is not struck from a "collar" die (one with a band around it), then the edge must be trimmed and buffed or polished.

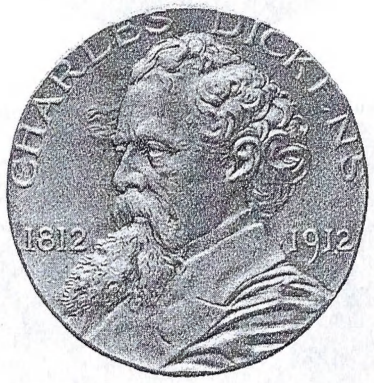
The finest bronze medals are not artificially colored, as the natural color of the bronze is beautiful in itself. The surface of the finished medal is sand-blasted to give it a soft, satin-like appearance. Next it is oxidized or blackened, and then rubbed off with powdered sand on moistened revolving wheels. This polishes the high parts and leaves some of the oxidizing substance in the low parts, forming a contrast in the color and details of the design. A final operation protects the surface of the medal. It consists of spraying it with a transparent substance, called lacquer, which prevents further oxidization and discoloration. To illustrate this finishing process, Case No. 4 has a sand-blasted medal, oxidized medal and two finished medals, one showing the obverse and one the reverse.

At the end of this case is a hand-cut die and the medal struck from it, and two hubs with the dies made from them. The design on a hub, instead of being cut intaglio as it is on a die, is raised like a cameo. Hubs are made for certain designs that can be used over again or in combination with other designs or borders to make new dies. The dies are made by pressing the hard steel hubs into the soft steel die blocks.

* * *

The Whitehead & Hoag Company of this city was incorporated in 1892. It has devoted particular attention to medallic art for a number of years. Its first national recognition in this work came in 1907 at the time of the Hudson-Fulton Celebration. It then struck the medals which were presented to the officers of the visiting fleets that took part in the celebration. It also cut the dies from which were struck the gold medals that were presented to the crowned heads of Europe who sent fleets to New York for the celebration.

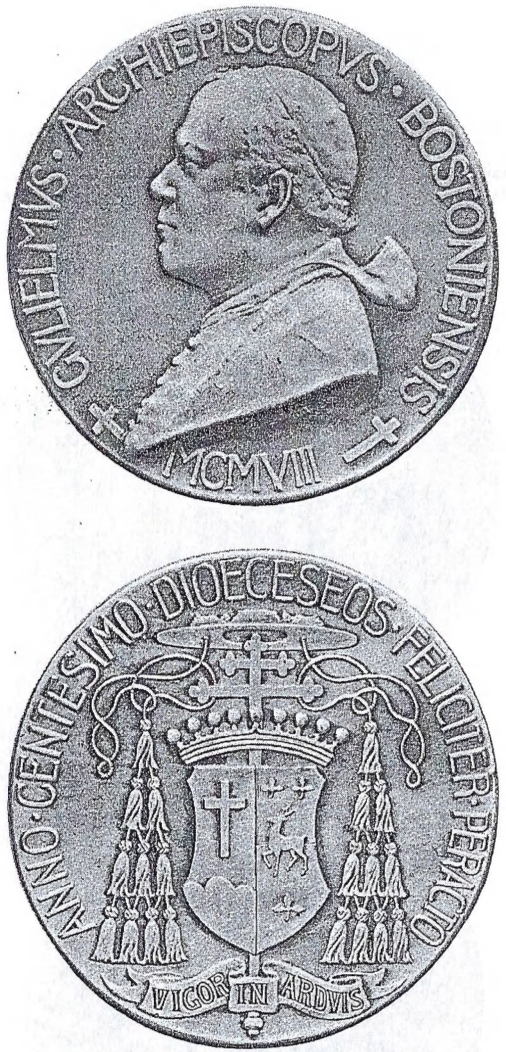
Shortly after this date the company was awarded the commission to execute a special memorial placque for the family of the late J. Pierpont Morgan. Among their many other notable medals were the memorial to James J. Hill, the builder of the Great Northern Railroad; the President McKinley Medal, used at the dedication of his tomb in Canton, Ohio; the Inaugural



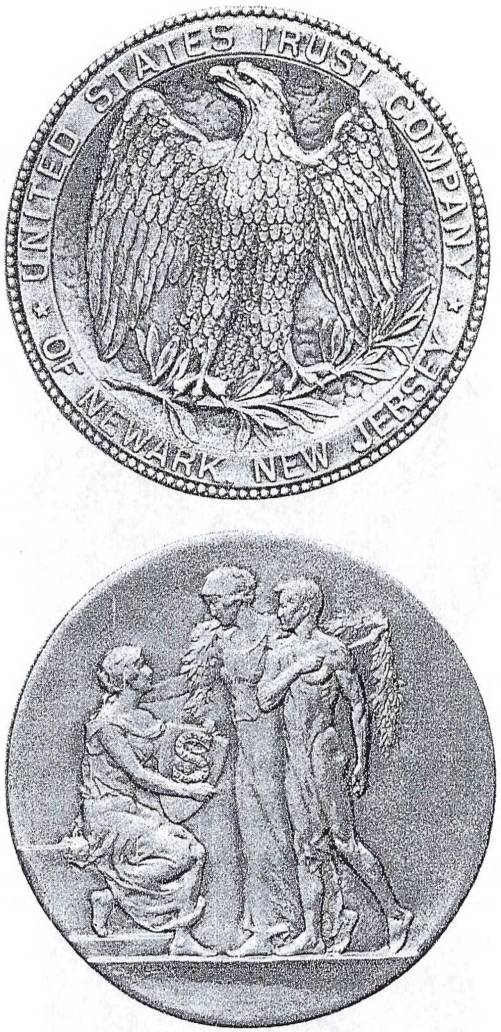
Above. Champlain Anniversary Medal. Obverse. Original 2".
Below. Charles Dickens Anniversary Medal. Obverse. Designed by Henning Rydén. Original 2".
Struck by the Whitehead & Hoag Co., Newark, N. J.

Medal for President Woodrow Wilson; the first Lindbergh Medal, presented to him by the citizens of St. Louis on his return from his flight to Paris; the medal commemorating the North Pole Flight of Commander Byrd; the medal for the 50th Anniversary of the Prudential Insurance Company of this city; medals commemorating the 150 Anniversary of the Battles of Lexington and Bunker Hill, and many medals in recognition of important anniversaries of historical, ecclesiastical and commercial organizations. It has also struck many thousands of medals for the Lincoln Birthday Essay Contest in high schools of the United States.

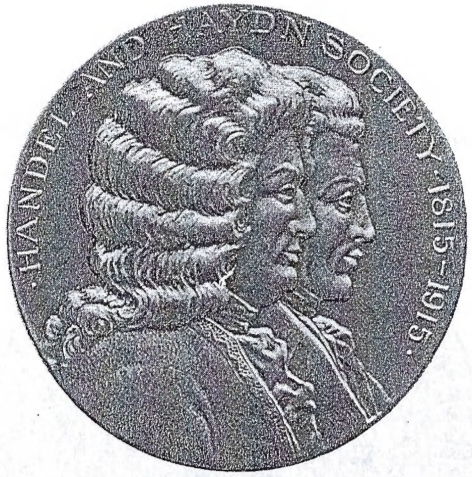
The company has branch offices in all of the large cities of the United States. In addition to its work in medallic art, it produces a large variety of advertising specialties in metal, celluloid, leather, gold and enamel, such as emblems, indoor signs and official badges for organizations of all kinds. It has made the official badges for every national political convention, both Republican and Democrat, for many years; and has so developed its equipment in artists, craftsmen, apparatus and tools that it is well qualified to produce worthy medallic work to commemorate important civic, political and historical events.

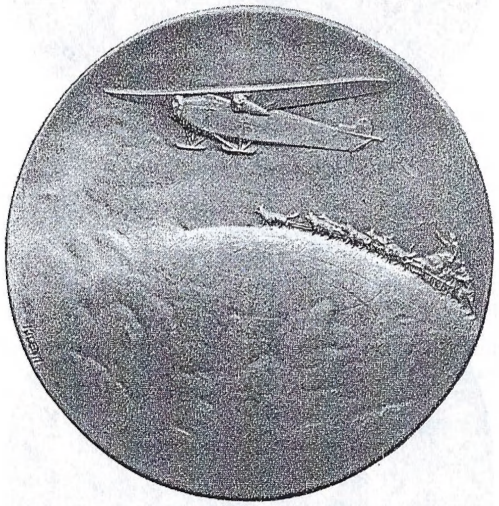


Boston Diocese Anniversary Medal. Obverse and Reverse. Designed by B. L. Pratt. Original 3".
Struck by the Whitehead & Hoag Co., Newark, N. J.

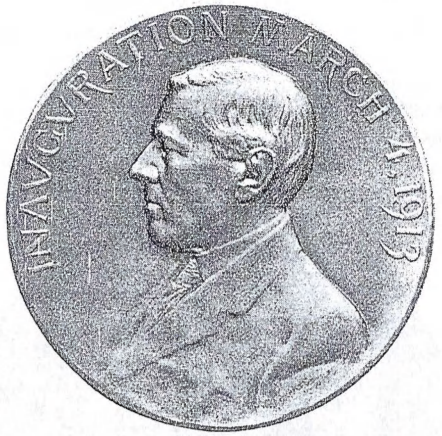


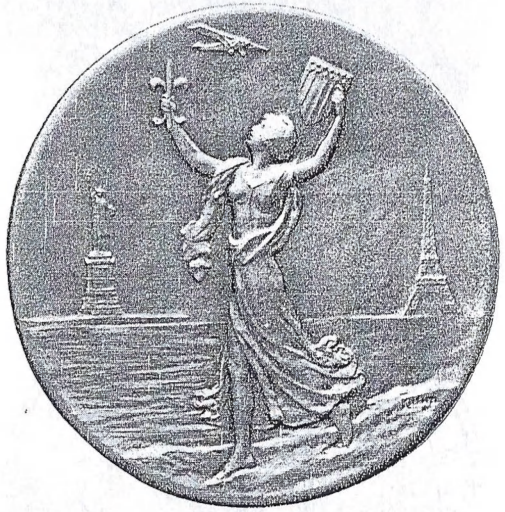
Above. United States Trust Co. Medal. Original 3".
Below. Singer Mfg. Co. Meritorious Service Medal. Obverse. Original 3¼".
Struck by the Whitehead & Hoag Co., Newark, N. J.



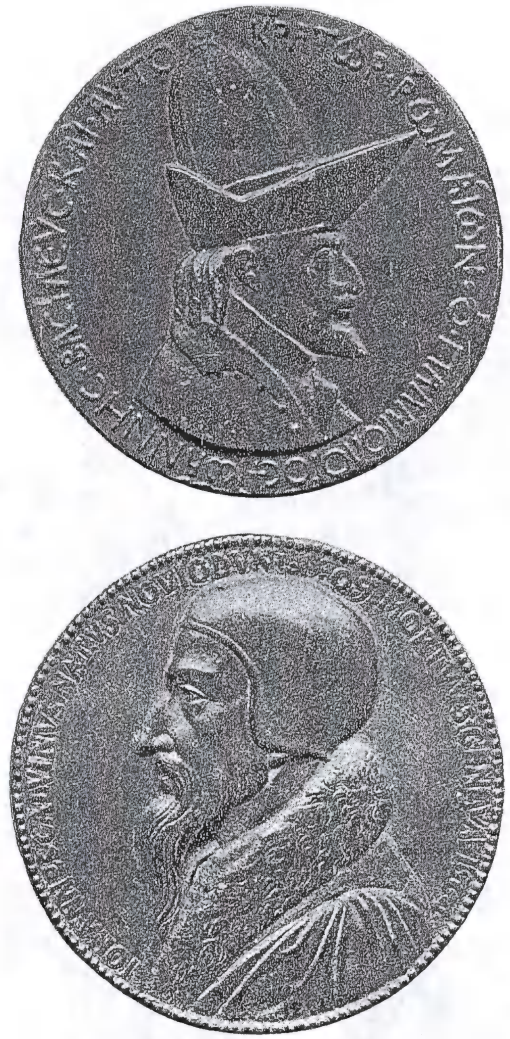


Above. Handel and Haydn Society Medal. Obverse. Original 2½".
Below. Byrd North Pole Flight Medal. Obverse. Designed by Julio Kilenyi. Original 4".
Struck by the Whitehead & Hoag Co., Newark, N. J.





Above. Woodrow Wilson Inaugural Medal. Obverse. Original 2¾".
Below. Lindbergh Flight Medal. Obverse. Designed by Julio Kilenyi. Original 3¼".
Struck by the Whitehead & Hoag Co., Newark, N. J.



EARLY MEDALS

Above. Reproduction of an Italian Renaissance Medal by Pisanello. Obverse. Original 4".

Below. Reproduction of a portrait medal of John Calvin. Obverse. Original 4⅛". These medals were made by the modeling and casting process.

Medals

A Brief Historical Sketch

The medal as we know it today was created in Italy during the Renaissance by Antonio Pisano (Pisanello), a painter in Verona. In 1438, at a church council in Ferrara, one of those present was the Byzantine Emperor, John Paleologus. Pisano made a portrait of this monarch; but instead of painting it on canvas he made it in the form of an ancient Roman medallion. This was the first Renaissance medal. It was cast in bronze in a mold which the artist made from his origial wax model.

Ancient coins and ancient medallions were the forerunners of medals. Some regard the medallion, which was not used for money, as the first medal. But the medal as created by the Renaissance was in effect a new thing—an expression of a personality, whether king, pope or private person. To be commemorated by a Roman medallion was the privilege of royalty only.

Pisano was followed by other Italian medallists, including Matteo de Pasti, Francesco Laurana and Sperandio, and the medallic art of the Renaissance soon spread to other countries, in which it developed under varied influences. In Germany it became a craft which excelled in technique rather than an art. Albrecht Durer made a few medals; but they did not influence the German medallists. He and Johann Schwartz of Augsburgh cast medals from wooden models which they cut by hand. Recently this method has been revived by Paul Sturm of Germany. In the Netherlands no definite school was established until the 17th century. A medal of Erasmus is generally attributed to Quinten Matsys, painter of the Flemish School. In France the medal has always been chiefly connected with the government mint. A most interesting group of early French medals are those struck by certain cities to honor the visits of royalty. One was struck in March, 1494, when Anne of Brittany entered Lyons. The design was made by Jean Perréal, the dies cut by Jean Le Pere, and the medal was struck by the mint at Lyons. England did not have a school of medallists, properly so called, until long after the Renaissance.

MODERN FRENCH MEDALS—STRUCK AT THE FRENCH MINT

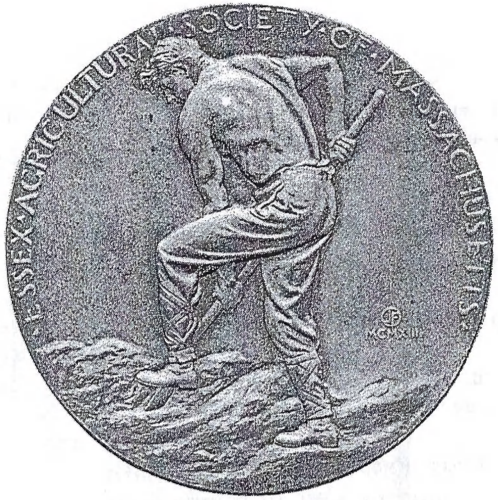
1 Painting. Obverse. Designed by Alexandre L. M. Charpentier.
2 Etude. Obverse. Designed by Mlle. B. Moria.
3 and 4 Horticulture. Obverse and Reverse. Designed by Daniel Dupuis, 1899.

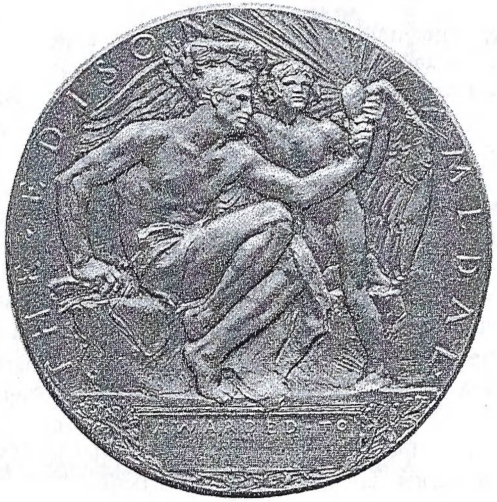
The first medals were made chiefly by the modeling and casting process used by Pisano. The art of striking medals from dies was known by the Greeks and Romans and used in making their coins. The first Renaissance medallists seem not to have struck large medals with high reliefs. In the 16th century Benvenuto Cellini made two medals by the striking process for Pope Clement VII. This technique was gradually improved, and in the 17th century it took the place of modeling and casting. Other techniques were occasionally used, such as embossing or repoussé work found on medals from the Netherlands.

During the 18th and part of the 19th century the art of medal making suffered from the classic revival and from the mechanical improvements made in the striking process. Medals became little more than monotonous metal discs, all stamped in the same manner. They had none of the imaginative qualities that gave so much charm to the Renaissance medals.

Today the medal has become once more a work of art, partly because of the influence of French medallists, who long ago ceased to imitate the antique and created a new style perhaps quite as artistic as the old; and partly because of the invention by Contamin of France, about 1840, of the reducing or die-cutting machine. On this machine a design may be cut from a large model into a much smaller steel die block. The artist is no longer limited in his original design to the area of the die, but can make his wax model several times the size of the finished medal, and the machine automatically cuts from the model a small copy of the original design.

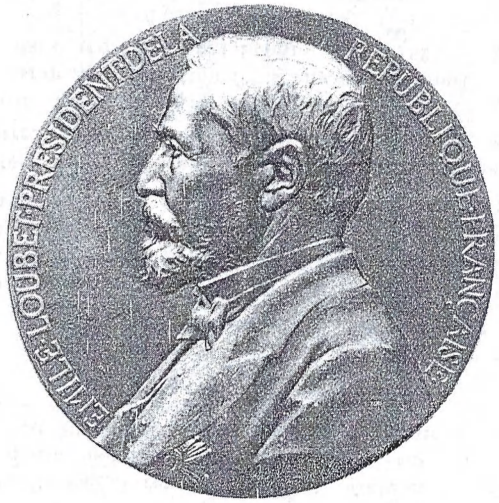
Hubert Ponscarme of France, 1829-1903, has been called the forerunner of the modern school. He was followed by Chaplain, Roty and Charpentier, who have done much to raise the standard of the art of medal designing, not only in France but also in other countries. In the United States this art is being encouraged by private collectors, by institutions who commission artists, by museums and notably by the American Numismatic Society, which has a large collection of medals and coins in its building on Broadway at 155th Street, in New York City. This society held an International Exhibition of Contemporary Medals in 1910. Among well-known American medallists are John Flanagan, who was born in Newark; A. A. Weinman, Victor Brenner, R. Tait McKenzie, Robert Aitkin, James E. Fraser and Janet Scudder. Of American medallists ten are represented in the medal exhibit shown in the Newark Museum.

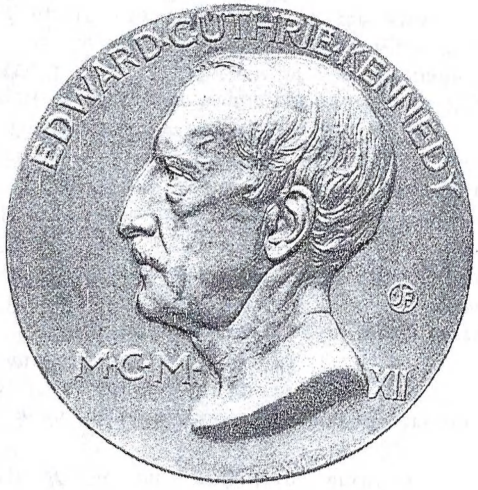




Above. The Delver. Designed by John Flanagan, American medallist. Original 2¾".

Below. The Edison Medal. Designed by A. A. Weinman, American medallist. Original 3".





Above. Émile Loubet, President of the French Republic. Designed by Jules Clément Chaplain, French medallist. Original 2⅞".

Below. Edward Guthrie Kennedy. Designed by John Flanagan, American medallist. Original 2¾".

Medals

A Book List Compiled by the Public Library

GENERAL FACTS ABOUT MEDALS

De Kay, Charles. A Brief word on medals. Their origin and history. 1910. no pub. 737D36

Encyclopaedia Britannica; 11th ed. Medal, Vol. 18, p. 1-18; Numismatics, Vol. 19, p. 869-891. 1911. University Press.

Johnson, S. C. Medal collector, a guide to naval, military, air-force and civil medals and ribbons. 1921. Dodd. 737J62.

Medallic Art Co. Medallic art in commerce, civics, philanthropy, letters and science. Medallic Art Co., New York City. P. L. 737

Whitehead & Hoag Co. Medals and plaques. Illustrations of medals struck by Whitehead & Hoag Co., some of which are included in the exhibit. Whitehead & Hoag Co., Newark, N. J. n.d. P. L. 737

Snowden, J. R. Description of medals of Washington; of national and miscellaneous medals, and of other objects of interest in the museum of the mint. 1861. Lippincott. 737Sn6

THE MEDAL IN THE MAKING

Brannt, W. T. Metal workers' handy-book. Bronzing, cleaning, etc., of medals. 1919. 671B7311

Hopkins, A. A. ed. House to cleanse coins and medals. In Scientific American Cyclopedia of formulas, p. 352. 1924. Scientific American. 603H7711R

Machinery's encyclopedia. Making coin and medal dies. Vol. 2, p. 357-359. 1917. Industrial Press. 621M182R

Salade, R. F. Art of making engravings for medallions. Inland Printer, March, 1917, p. 775-777.

Vickers, Charles. Medal and coin bronze. In his Metals and their alloys, p. 329-330. 1923. Baird. 671V66

Woodworth, J. V. Stamping of small medallions—the coinage of medals. In his Punches, dies and tools for manufacturing in presses, p. 344-348. 1907. Henley. 621.9W8711

American Numismatic Society. Catalogue of the International Exhibition of Contemporary Medals. 1911. American Numismatic Society. 737Am33R

Betts, C. W. American colonial history illustrated by contemporary medals. 1894. Scott Stamp and Coin Co. 737B46

Dudley, M. The war told in medals. The United States government's interesting collection of pieces struck to commemorate personages and events of the world conflict. Munsey's Magazine, April, 1918, p. 605-615. P. L. 737

Fabriczy, Cornelius von. Italian medals. Italian medals and medallist of the 14th and 15th centuries. 1904. Duchworth. 737F11R

Foville, Jean de. Pisanello et les médailleurs italiens. Life and work of Pisanello and his influence on later Italian medallists. n.d. Renouard, Paris. P. L. 737

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